

Friday, April 12, 2002, 8 p.m.
Walter Hall

University of Toronto
Faculty Artist Series

Presents

William Aide, piano

R.E. Edwards Chair in Piano Performance

PROGRAMME

Johannes Brahms
1833-1897

Intermezzo in A minor, Op. 118 no. 1
Intermezzo in A major, Op. 118 no. 2
Intermezzo in E minor, Op. 116 no. 5
Capriccio in D minor, Op. 116 no. 7

F. Joseph Haydn
1732-1809

Sonata in C major, Hob XVI:48
Andante con espressione
Rondo: presto

Claude A. Debussy
1862-1918

Deux Préludes (livre I)
"Les sons et les parfums tournent dans l'air du soir"
Minstrels

Maurice Ravel
1875-1937

Ondine (Gaspard de la nuit)
Alborada del gracioso (Miroirs)

INTERMISSION

Frédéric Chopin
1810-1849

Nocturne in D-flat major, Op. 27 no. 2
Four Etudes
F minor, Op. 25 no. 2
A flat major, Op. 25 no. 1
E flat minor, Op. 10 no. 6
F major, Op. no. 8
Scherzo in B minor, Op. 20

Tonight's programme is performed on the Edith McConica Steinway.

A portion of the ticket revenues from the Faculty Artist Series support the Faculty Artists' Scholarship awarded annually on the basis of financial need to the most outstanding student continuing full-time studies in an undergraduate programme.

Printing of this concert program is supported in part by Versatel Printing.

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Programme Notes

by WILLIAM AIDE

Since they are works for an audience of one, **Brahms'** late piano pieces are not universally admired. Claudio Arrau never played them, not even the tender and ever-popular A major Intermezzo. Sviatoslav Richter, on the other hand, used to perform tonight's E minor Intermezzo by itself, presumably because its wayward harmony and enigmatic lilt fascinated him. The stormy D minor Capriccio belies its genre title; it strikes me as a postscript to the heroic struggles in the D minor piano concerto.

I choose to treat the opening double variation movement of the **Haydn** sonata in an improvisatory manner, as a foil to one of Haydn's most mischievous and fleet finales; the latter is a test for the pianist's distinction between presto and prestissimo.

Claudio Arrau is correct, I think, in considering **Debussy** a more elusive and "deeper" composer than Ravel. "Sounds and Perfumes" is a calm, luxurious evocation for Baudelairean voluptuaries. "A cool observation": John Beckwith's apt comment on the satirical "Min-

strels". The **Ravel** items are gorgeous piano writing. I have decided that Ravel's "Ondine" is older than Debussy's, and more knowing. The jester in "Alborada del gracioso" is clearly a Chinese acrobat; his repeated notes and double glissandi are real finger-skinners on some pianos. The morning song, which I take to be the central section of the piece, is more appassionato and frustrated than any nocturne I can think of. Spanish love is always aggressive.

Finally, the **Chopin** group. I am listening to much of the Callas discography these days. How she would have dug into this bel canto Nocturne, which, by the way, was the inspiration for the central D flat expatriation in Debussy's "Afternoon of a Faun". The Etudes and the Scherzo never cease to amaze me—how, in the early 1830's, the young Chopin, that marginal Pole and self-taught dandy, could create such a revolutionary body of work, and a new sound world, using the resources of one instrument alone.

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MURPHY *Give Me Phoenix Wings
to Fly*

DVORAK Trio in F minor Op. 65

Where Great
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Tickets at the door. Suggested admission: \$10.
Additional donation welcome.

Meet the Artist

Pianist **William Aide** received his musical degrees from the University of Toronto and the Juilliard School. In 1962 he won first prize in the CBC Talent Festival and the Canada Council Award for Young Performing Artists. Mr. Aide is a distinguished solo recitalist, chamber musician and accompanist and has collaborated with such conductors as Walter Susskind, Charles Dutoit, Mario Bernardi, Raffi Armenian, Arthur Fiedler and Andrew Davis. Glenn Gould referred to him as "one of the most inventive and imaginative pianistic talents of our time."

Professor Aide has recorded the Chopin Twenty-Four Etudes, the Brahms Cello Sonatas with Ofra Harnoy, and chamber music by Talivaldis Kenins. The BBC and CBC have recorded his performances and he has given concerts in New York City, the former Soviet Union, Chicago, San Francisco and throughout Canada. In February 1993, and November 1995, Professor Aide served as Artist-in-Residence at the Aix-en-Provence. A glowing review stated that "one could detect two major strengths from his playing: the extreme quality

of his sonority and the sovereign mastery of musical time."

Recent engagements include acclaimed performances at the American Liszt Society conferences in Hamilton. His most recent recording of Canadian chamber music features works by Talivaldis Kenins (Centrediscs).

His book, *Starting from Porcupine* (Oberon Press), was shortlisted for the Edna Stabler Award for creative non-fiction. *Sea Voyage with Pigs*, poems and a compact disc of the Chopin Preludes, will be published by Oberon this June. Mr. Aide served on the first jury of the 2000 Esther Honens International Competition, of which he is now an honorary patron.

A CBC compact disc recording of his 1978 live recording with Lois Marshall of three Schumann song cycles was issued in August 2000.

A university teacher of 39 years experience, William Aide came to the Faculty of Music in 1978. He currently serves as the Head of the Keyboard Division. Mr. Aide holds the R.E. Edwards Chair in Piano Performance.

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Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

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